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JOURNAL OF COLLEGE RADIO



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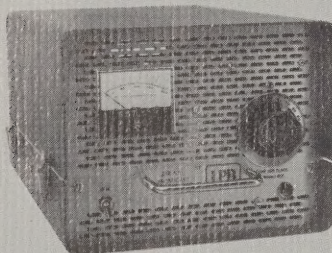


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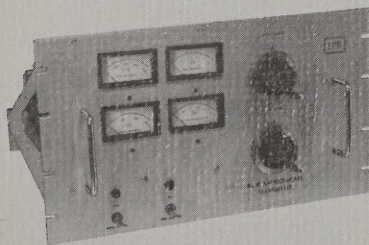
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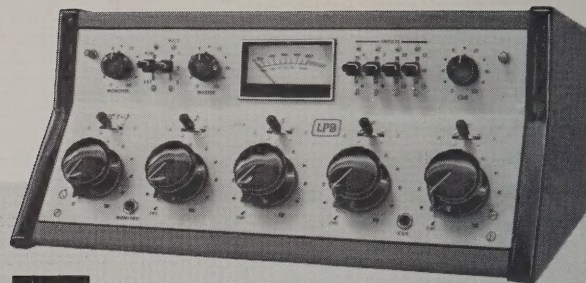
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# JOURNAL OF COLLEGE RADIO

Intercollegiate Broadcasting System, Inc.  
University of Southern Mississippi  
Department of Communication  
Hattiesburg, Mississippi 39401

## IN THIS ISSUE

### WOFM PROGRAMMING FORMAT

*Every college radio station has one problem in common—what format to use. Delegates to the Loyola University Regional Fall Conference for College Radio agreed the reasons for various formats in use today. In this issue Evan McElrey discusses the problems encountered by WOFM in deciding upon a new format. One thing is clear, there is no "perfect" format for any station, but WOFM appears to have hit upon the right mix for their particular audience.*

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### AUDIENCE PROMOTION AND THE CLIMATE OF OPINION

*Each year the Association for Professional Broadcasting Education conducts a seminar in various areas of broadcasting. In October 1971, the seminar was on broadcast management in which every participant delivered an outstanding address. One of the most informative was on audience promotion by Andrew C. Erish, director of advertising and promotion for the ABC owned radio stations. Mr. Erish's article should be required reading for every staff member of a college radio station. Although something may have been lost in the printing since this is a copy of his speech (Mr. Erish is an excellent speaker), the material presented is valuable to both licensed broadcasters and campus communicators.*

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### FIFTY YEARS IN THE SADDLE

*Andrew Marshall is manager of CFRC at Queen's College in Kingston Ontario. This past year, CFRC celebrated its 50th anniversary. Mr. Marshall traces the history of the station through a half century.*

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*Many students in college have part time jobs working their way through school. Barbara Hymewitz relates the success of one student at Temple University who begins his day at 4 a.m.*

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### ACN OFFERS NEW PROGRAMMING

*College stations are constantly looking for programming sources. A new programming supplier on the scene is the American College Network headed by Bob Lee. Bob's idea is simple, he compiles indepth interviews with top people from show business on a low-key rap session basis. While JCR does not endorse ACN, the service is worth an audition.*

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*Professor Howard Martin concludes his series of articles on low power broadcasting by supporting the contention that 10-watters are doing a good job. He also offers some recommendations which stations could institute in an attempt to improve their service.*

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### OTHER POINTS OF INTEREST

*JCR encourages readers to see the announcement on research grants on page 32. This is a valuable new program being offered by IBS. Readers are also encouraged to respond to LOOP BACK on page 31. JCR and the industry are interested in what the college broadcaster thinks on various issues facing broadcasting today. The February issue of JCR will have details on the 1973 IBS National Convention. Start making plans now to attend.*

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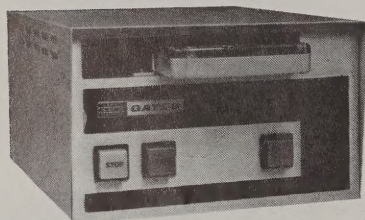
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By Bill McCloskey

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The U.S. Department of Health, Education, and Welfare and the Corporation for Public Broadcasting have grants available to help universities and other non-profit or community based organizations establish or expand noncommercial radio stations.

CPB is making available grants of up to \$25,000 in each of 15 cities in an effort to expand the number of full-service public radio stations.

The money will go to non-profit corporations or community based organizations submitting approved plans for such stations. Existing noncommercial stations are eligible for the money, so are sponsoring groups trying to build a new station.

In the second year of the program, first year winners will be eligible for further grants up to \$15,600 as well as further CPB assistance and membership in the National Public Radio Network.

CPB is looking for applications from Miami, Denver, Providence, San Antonio, Dayton, Sacramento, Birmingham, Akron/Canton, Toledo, Hartford, Honolulu, Tulsa, Allentown, New Haven and Orlando.

Colleges and universities or others interested in applying for these grants should contact Don Trapp at the Corporation for Public Broadcasting (888 16th St., N.W., Washington, D.C., 20006).

With more to come before July, the US Department of Health, Education, and Welfare has already announced \$4 million in grants this year to 24 broadcasters, four of them radio stations.

The money is granted by The Office of Education's National Center for Educational Technology under Title I of the Public Broadcasting Act.

Radio stations have been eligible for grants under the Educational Broadcasting Facilities Program for three years. This year's money is going to radio broadcasters in Massachusetts, Tennessee, Washington, and West Virginia.

In Amhurst, the University of Massachusetts has been awarded

\$14,490 to improve radio station WFCR through acquisition of new transmission equipment. The grant will help pay the estimated \$19,320 project cost.

East Tennessee State University in Johnson City, Tenn., will receive \$63,572 to help activate a noncommercial FM station. The money is earmarked for purchase of transmission and related equipment. The grant will cover more than 75% of the projected cost of the undertaking.

School District No. 10 in Tacoma, Washington will receive \$20,278 to expand radio station KTOY. They will be able to purchase more powerful transmission equipment.

In Beckley, West Virginia a grant of \$121,419 will be used by the West Virginia Educational Broadcasting Authority to help activate a noncommercial FM radio station. In this case the funds will be used for acquisition of transmission and studio equipment.

Although the bulk of money from this program goes to television stations, it is expected that more radio grants will be forthcoming later in the current fiscal year and in future years.

In the three years since radio broadcasters have been eligible for the grants, the Educational Broadcasting Facilities Program has helped increase by 35% the number of public radio stations which can serve their communities at the level of minimum power and program service. That assessment comes from Dr. Robert Phillip, Associate Commissioner of Education at HEW, who is in charge of the National Center for Educational Technology.

He notes that there is also some money available outside CPB and the Educational Broadcasting Facilities Program, but that it is available only in specific areas such as pre-school, career, or drug abuse education.

HEW estimates that the facilities act and other activities of the department have provided about 7% of the sources of operating income of all holders of public broadcasting licenses.

Information and necessary forms can be obtained from Dr. Phillip, HEW's Office of Education, Washington, D.C. It is always wise to ask your Congressman and Senator to assist your organization in making a request for funds. You may also find that your state or school has a representative in Washington who could help deal with the red tape. University Development Offices can help with this information as well as give broadcasters help in preparing the forms for the grants.



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# Engineering

By Ludwell Sibley

The December 1971 issue of the IEEE Transactions on Broadcasting describes a rather ingenious method for modulating large AM transmitters, introduced by Gates in two of its 100-kw models. It is basically the "Class D" concept, which provides high-quality audio by operating the modulator tubes in the switching mode. As applied to transmitters, the modulator is a switch tube in series with the high-voltage feed to the final amplifier. It is turned on and off by a 70-kHz pulse whose width or duty cycle varies with the audio. With no audio, the pulse has a 50 per cent duty cycle. On positive audio peaks, the pulse is widened to raise the voltage to the final. On negative peaks, it is narrowed. A low-pass filter keeps the 70-kHz component out of the final stage by passing just the DC and audio.

By using this pulse-width modulation (PWM) scheme, a number of advantages arise. The expense, weight, and bulk of a modulation transformer and reactor are gone, as is one of the modulator tubes. The frequency response is reportedly improved. Adjustment of RF power is easy, as is cutoff protection against flash arcs. The overall power efficiency rises from the usual 45-55 per cent to 65 per cent. The only disagreeable factor is that the high-voltage supply must produce roughly twice the voltage (at somewhat less than half the current) of a standard transmitter. This partly offsets the cost advantage of the simplified modulator, and will require somewhat more attention to cleanliness within the transmitter.

Another ingenious method of developing AM without modulation transformers is RCA's "Ampliphase" method. It relies on the fact that a low-deviation phase-modulated signal has a spectrum similar to that of AM. It works by developing two separate phase-modulator carriers, amplifying them to high power, and then vectorially adding them so as to get AM. RCA claims that by operating without modulation transformers their BTA-5L and BTA-10L (5- and 10-kw) units are good

for 30-15,000 Hz  $\pm 1.5$  dB, with less than 2 per cent distortion. An optional switchable spare exciter unit is intended to improve reliability. The primary power requirements, as compared with a competitor's 10-kw transmitter, appear to be nine per cent less at zero modulation, the same at "average" modulation, and five per cent more at 100 per cent.

Two new and good sources of information on educational FM are available now. The first is *Sex and Broadcasting: A Handbook on Starting Community Radio Stations*. The author is Lorenzo Milam, who figured prominently in the establishment of "alternative" FM stations KDNA (St. Louis), KBOO (Portland) and KRAB (Seattle), and is now general manager of KTAO (San Francisco Bay Area). It goes into the activities necessary to establish a station, with strong emphasis on obtaining a Class D construction permit. Other matters are covered too: the functioning of the FCC, legal problems, community relations, fund raising, program sources. The price is \$2.15, from KTAO, 5 University Avenue, Los Gatos, California 95030.

A second source is the *Alternative Radio Exchange*, a newsletter appearing about every three weeks and averaging six pages. It contains reports about community radio activities across the country, news of FCC developments, hints on applying for CPs, and similar items. A subscription is either one year with free want-ad service for \$10, or five months without ads for \$5, from Alternative Radio Exchange, Box 852, Felton, California 95018.

Another source, oriented toward all types of broadcast activity, is *Broadcasting and the Law*. This newsletter appears twice monthly. It "reports and interprets current court and FCC rulings affecting broadcast practice and operations." It is, of course, heavily oriented toward commercial radio-TV work. The price is \$48 per year, from Box 8357, Knoxville, Tennessee 37916.

## ICC BULLETINS REVISED

The FCC revised two of its Office of the Chief Engineer bulletins of interest to carrier-current stations, to reflect

changes in Part 15 of the Rules. These are OCE 11 ("Does My Transmitter Need a License?"), March 1972, and OCE 12 ("Operation in the Band 535-1600 kHz Without an Individual License,") February 1972. Previous editions are obsolete, although the Rules affecting powerline c-c operation are unchanged.

These bulletins are available free from the Office of the Chief Engineer, Federal Communications Commission, Washington, D.C. 20554.

## IBS ENGINEERING MOVES

For some time now, the address for the IBS Engineering office has been Box 2010, Stanford, CA 94305. The writer has moved recently, however, and stations wanting engineering assistance are invited to write him directly at 10295 Scenic Blvd., Cupertino, CA 95014. Although the old address will still work for a few months, writing directly will cut several days off the time to receive an answer. The associated telephone number is 408 257-6106. At the same time, it is profitable **not** to send engineering correspondence to the Member Services office at Vails Gate: the resulting relaying effort simply takes more time.

## IBS VOTING REQUIREMENTS

As a result of last spring's mailing of the "Broadcast Facility Questionnaire," the fraction of IBS stations in voting status is now 53 per cent, up from 45 per cent last winter. However, an election for the next IBS board of directors is not too far away, and there are still a lot of college stations that won't be able to vote unless they are advanced to full membership.

If you want to be sure your station has a voice in the election, here is what you can do:

- a) Check your station's status. You are a voting member if you received a ballot in last November's election; if the "STA" column in the IBS station directory (*Master Handbook* 05.00, November, 1971) shows "V" for your station, or if you have recently been notified of advancement.
- b) If in doubt, check with Engineering. A postcard, or an evening call to 408 257-6106, will do. Of just submit another facilities questionnaire.

(Continued on page 15)



**MUSIC  
FOR THE PEOPLE**



**WOFM**  
650 AM X CHANNEL 10

# WOFM

## Programming Format

By Evan McElroy

The problems involved in devising a workable format for programming music on a college radio station are plentiful, yet they can be quite perplexing.

Much talk is heard about formats like "free form," "MOR," "Top 40," and "underground progressive." Each has its own specific listener appeal.

But where do these formats fit into the average college radio station's programming?

Individually, they don't fit at all.

WOFM-Am, St. Bonaventure University's only campus station, has found that the only way to satisfy the diverse tastes of a college community is to offer a variety—a little of each type of format.

St. Bonaventure is located in Olean, in western New York, about 75 miles south of Buffalo. Because of this obscure location, it is extremely difficult for students to pick up stations they like, such as WKBW and WPHD-FM in Buffalo, as well as the Chicago and New York City stations. Both of Olean's radio stations play music catering to an older audience; hence, students and area youth are starved for popular music on the radio.

WOFM's job is to fill the void of popular music for students on campus and off as well as the young are residents.

No university or college in the western New York and northern Pennsylvania area has more than one campus station. St. Bonaventure, of course, is no exception. Having just one station to appeal to all the music-starved students is a problem. The musical tastes among the students vary greatly. How do you keep them all happy?

Many small town stations, trying to appeal to as wide an audience as possible, face a similar situation. If it programs music to appeal to the youth audience, most of the older audience probably won't listen. If the music is directed towards the older folks, most of the kids will turn it off. The only way to catch the ears of every segment of the community is to aim to please each group—by varying programming as widely as possible. Otherwise, a station will turn off one group while appealing to another.

However, many small town stations don't seem to worry about attracting every segment of the potential audience. Most of these stations seem to cater to the older audience, perhaps because the adult population of a town is the best market for advertising. WHDL in Olean is an example. WHDL's programming is aimed at the over-30 group. The typical teenager or college student won't hear much music on WHDL that will keep his interest. If WHDL were the only radio station to listen to, most Bonaventure students would stick solely to their stereos and records.

WOFM, as a campus station, strives to cater to the tastes of everyone on campus as extensively as possible. Why? Because of the very nature of college radio.

Stephen Cocca, program director for WOFM for 1971-72, explained it this way: "We feel that programming must cater to the taste of all the students as extensively as possible because of our very definition of college radio here at WOFM. We feel that we are not an exclusive media in the sense that we can pick our audience; rather, we must serve our audience. We try to play what they

want to hear, not what we as individuals at the station want to hear. If we programmed music to suit the personal tastes of the individuals running the station, or catered to just one select group of campus listeners, we would defeat our whole purpose—to serve the community. We feel we have to be as diversified as possible to please the 2500 students, as well as the many potential local listeners."

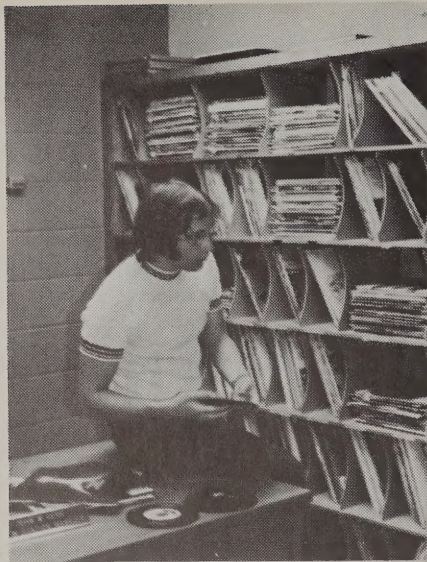
Appealing to the different tastes on campus is a challenging job. Varied tastes can run the gamut from Michael Jackson, The Osmond Brothers, and the Grass Roots, to the Beatles, Santana, and Neil Young, to Jethro Tull, Savoy Brown and the Grateful Dead. How do you keep group A, group B, and group C all interested in listening to your station when their tastes in popular music are that spread out?

WOFM started out by conducting a random poll of the campus two years ago, inquiring about the musical tastes of approximately 400 (one-sixth) of the students.

The survey showed that the students were pretty evenly divided in their listening preferences, between "top 40," "middle of the road," and "progressive."

The "top 40" fan likes to hear the current hits from the national charts, introduces by a loud, fast-talking disc-jockey who keeps the show moving at a fast pace. This format is sometimes referred to as "AM" style radio because of the powerful, commercial AM stations that have made it famous—WABC in New York, WKBW in Buffalo, WCFL in Chicago, and CKLW in Windsor, Ontario, to name a few. "Oldies" are also frequently played. The top 40





Stephen Cocca, Program Director of St. Bonaventure University's WOFM, chooses from the station's extensive record collection. Because WOFM's programming is aimed at satisfying all the diverse tastes on campus, albums as well as 45's receive considerable air play.

survey charts vary from region to region and station to station, but all stick basically to national record sales as a barometer of popularity. WOFM uses the survey published in the nationally-recognized *Billboard* magazine as its basis for drawing up its top 40 chart; however, through contact with Olean's largest record distributor, WOFM adjusts the chart to appeal to the campus and local tastes that may differ slightly from the national scope.

The "MOR" (middle-of-the-road) format is like a toned-down version of the "top 40" program—with less of the survey and the absence of the loud, fast DJ in most cases. Current hits are played, but are alternated with some album cuts by established artists. The format is, overall, quieter than "top 40," because the survey sounds, which usually tend to be lively, are mixed in with softer, more "easy-listening" tunes.

The third type of format mentioned, "progressive," is quieter than "top 40" but can be more lively than "MOR." The music almost exclusively consists of album cuts, both of established artists and unknown, newer talents. The music can be driving hard-rock, or soft, toned-down folk music. Lyrics usually play a more significant role in the appreciation

of this type of music than in the "top 40" music. The DJ generally talks in quieter tones, playing long stretches of music (sets), and explaining the background of the music and its artist. Often a "progressive" DJ will devote a whole show to music centered around a particular subject or theme. This overall format is sometimes referred to as "FM" or "underground" style radio, because of the ever-increasing number of FM stations making the format famous—such as WPLJ and WNEW-FM in New York, and WPHD in Buffalo.

The fact that there were three different categories of listener preferences on campus was not a major revelation to WOFM. The station had known this previously.

Back in 1970, before the survey, we still had the problem of appealing to everyone as extensively as possible," said Cocca, a journalism major from Cowanda, New York.

The station that year had adopted a format which was really no format at all—disc-jockeys who auditioned and were accepted were assigned to time slots worked around their class schedule.

With this format, the station's broadcast day had no musical organization whatsoever. As disc-jockeys came in and out for an hour or two at a time, the music would jump from "top 40" to "easy listening" to hard-rock and folk, and so on, depending on each DJ's personal style preference. The listener

had no idea of what to expect when tuning in to WOFM at any given time of the day.

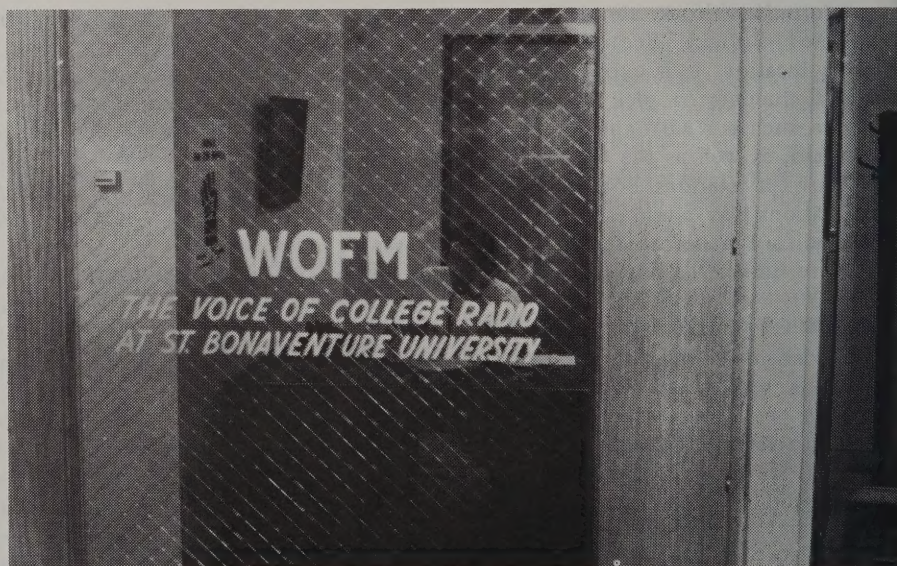
Late that year, the station tried a system to improve this unstructures style of programming. The format was called "3 to 1," which meant that for every three current hits played, the DJ had to play a lesser-known album cut; or, for every three album cuts aired, the jock had to throw in a hit from the survey.

Cocca explained the failure of "3 to 1": "It was a total failure, because we were trying to mix together such diversified types of popular music. When a DJ is playing progressive album cuts, which is usually done in some sort of pattern or order, and after every three cuts has to throw in a "top 40" hit, it completely devastates the listener and the show. Throwing in things that don't fit ruins the balance and fluidity of a show."

The "3 to 1" format was abandoned when WOFM's survey made clear the solution to the programming problem—what to program when.

Cocca divided the programming day into three relatively fundamental sections: morning, afternoon, and evening. In the morning (7 a.m.—12 p.m.) the "top 40" format was featured; in the afternoon hours (12 p.m.—6 p.m.) "MOR" was heard; and during the evening (7 p.m.—1 a.m.) the format was "progressive."

(Continued on page 8)



Program Director Cocca takes care of business at the front desk in the lobby of the WOFM studios, as seen through the front door. WOFM must program its music to satisfy the diverse tastes of St. Bonaventure's potential area listeners.



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"The audience wanted more "get-up-and-go" music in the morning, a quick, fast-moving format, which the "top 40" is," Cocca said. "The songs are short and usually up-tempo, and the DJ is loud and up-tempo also, chattering about the weather and the breakfast menu in the dining hall, and telling the student to get up and go to class. The survey indicated that the "progressive" tended to turn off a large segment of the audience in the morning because of the nature of his show—relaxing, often Down-tempo, with heavier music. This tended to put people right back to sleep. They want a more stirring format in the morning, and that's "top 40."

Cocca explained the reason for "MOR" in the afternoon: "Since the afternoon is a transition-type period of the day, when people are getting out of classes and returning to the dorm life once again, they wanted something a little more relaxed—something that would retain some of that "get-up-and-go" of the morning, and yet be more entertaining—music they could sit back and listen to, which is more than the "top 40" is intended for. More time is on the listeners' hands in the afternoon after much of the morning Hustle-bustle is over."

Why a progressive format in the evenings? "One of our promotional tapes (promos) that we play during the 'progressive' hours of broadcast," said Cocca, "uses the slogan heavy music for intent listening. The time to really listen isn't there in the earlier parts of the day. Also, for those who like to study in the evening with a low musical background, the 'progressive' style offers more music and less talking, as well as generally more down-tempo music than the other formats, thus making 'progressive' more conducive to evening study."

How successful has this system been?

"The system has been very successful here," Cocca said. "It's been received well. People know what is going to be on the air whenever they turn on WOFM, and they like that."

Of course, not everyone is perfectly satisfied with the format.

"You're always going to get flack from someone," said Cocca. "The guy who liked waking up to hard-rock on certain mornings when we had the old disorganized format isn't going to be pleased with awakening to the "top 40" and a wailing DJ every morning. With the three-style format, we can tell that person to listen in later in the day and in the evening, when he can hear the

type of music he likes."

The key to the setting-up of the three-section format rests in the auditioning of disc-jockeys at the beginning of the broadcast year.

When holding auditions, Cocca specifically asked the musical tastes of each student.

"I asked them such questions as what stations they listen to at home, what albums they buy, whom they've seen in concert, and who their favorite artist is," said Cocca. The answer to these questions helped the program director determine what kind of music each potential DJ would play on his or her show.

"After determining the musical tastes of each candidate, we tried to schedule the ones we accepted in a way to suit our purposes," explained Steve.

Problems arose, however, because certain DJs had to be shuffled due to conflicts with class schedules. "Top 40" DJs found themselves doing their show in the afternoon and evening, and some 'progressive' jocks were operating in equally misplaced timeslots.

Later in the semester, because of scholastic or personal reasons, lack of interest, or violation of WOFM regulations (such as censorship) several DJs were no longer with the station.

The openings that were left had to be filled immediately and the right type of DJ was not always available to fill the absent spot. More problems occurred as disc-jockeys did their shows in untimely spots for the type of music they were playing.

These programming problems were the only real flaws in the system. With too many cases of misplaced disc-jockeys doing weekly shows out of context musically with the time of day of the broadcast, the danger existed that the station might soon be back in essence to the old disorganized format.

The only solution to problems like these is prevention—pick reliable DJs who will stick through the semester and not create openings that will have to be filled haphazardly due to lack of personnel.

Advertising revenues increased considerably following WOFM's change-over in programming. However, WOFM, which is broadcast on campus through an underground cable system began for the first time to be broadcast in Olean on a TV cable, around the same time that the programming amendment took place. It has never been clearly established, said Cocca, whether increased advertising was caused by the new cable

setup or the new programming format. "It may even have been a combination of these two factors," Steve said.

The three-section format still left Cocca with room for added variety. "According to the campus survey, there's more that people want to hear than just rock or current hits," he said.

The program director tried to include weekly programs featuring classics, jazz, Broadway music and movie soundtracks, folk, and specials. "The survey showed there were audiences for these types of music on campus," said Cocca.

Steve scheduled specific evenings for each of these types. The shows would run from 10:30 p.m. until 1 a.m., cutting into two and one-half of the "progressive" format's six hours per night. The plan scheduled Monday night for jazz, Tuesday classics, Wednesday Broadway, and Thursday folk.

This plan ran into problems.

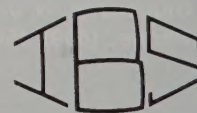
The only survivor of the four special night features was classics. "The trouble came when we discovered that either nobody on our staff knew enough about the particular field of music, as was the case with jazz, or else our music library didn't contain sufficient material to keep these shows going every week, as happened in the case of the Broadway and soundtrack show, which died after a month," Cocca said.

Folk music does not have a one-night-a-week show, but it is featured frequently in "progressive" shows, as well as on Sunday afternoons, when "easy listening" shows dominate the day's programming. Sunday is the only way that digresses from the basic "top 40"—"MOR"—"progressive" format.

Features like comedy and "oldies," along with folk, do not receive special attention because they are easily and frequently included in regular programming.

Aside from its smaller-scale problems, WOFM has seemed to overcome the problems of appealing to all the musical preferences found on the average campus. Student body reaction was favorable all year and continues to be this year, as WOFM is heard daily echoing in dormitory halls more than in recent years.

The answer to college programming problems, if it is possible to capsule it, seems to be short and simple: "something for everyone."





# Audience Promotion and the Climate of Opinion

Andrew C. Erish was appointed Director of Advertising and Promotion for the ABC Owned Radio Stations on June 9, 1969 following a three-year tenure as Advertising-Promotion with WABC Radio in New York.

Prior to joining WABC, Erish was Promotion Manager with Storz Broadcasting Company, WDGY Radio in Minneapolis. From 1962 until 1965, he was Promotion Director with WJIM-TV and Radio, Lansing, Michigan.

From 1958 to 1962, he was a producer-writer with WTVO Television in Rockford, Illinois.

A native of Pennsylvania, Erish holds his B.A. degree from Anderson (Indiana) College, with graduate studies at the University of Illinois and New York University's Graduate School of Business. He has appeared as a speaker-lecturer at numerous business and education forums including the Yale Club of New York City, Rutgers University, Marshall University, Syracuse University, the Annual College Conference of the International Radio and Television Society, the annual conference of the National Association



By Andrew L. Elish

of Broadcasters, Association for Professional Broadcast Education, and the Wagner Public Relations Symposium at the Time-Life Auditorium in New York. He is a consultant-lecturer for the new Communications Design Laboratory at Pratt Institute in New York; a project for original research into problem solving in the total communications environment.

Mr. Erish has received numerous professional and civic honors including the highest citation of the National

Federation of Music Clubs of America, the 101st Airborne Division Association of the United States, a citation from Mayor John Lindsay for his contribution to international friendship through broadcast communications, and a citation from Pratt Institute for his "contribution to marketing communications through broadcast advertising and promotion."

In cooperation with the Radio Advertising Bureau and the Broadcasters Promotion Association, Erish conducted a survey in 1971 of the nation's 6,530 radio stations to determine their advertising, promotion and public relations operations. The survey was the first of its kind ever undertaken in the 50-year history of the radio industry.

Mr. Erish is a member of the Broadcasters Promotion Association and a former member of its Board of Directors; and is a member of the Association for Professional Broadcast Education. His concepts and methodology on broadcast advertising and promotion will be described in a new college textbook, *Modern Broadcast Management*, soon to be published by Appleton, Century, Crofts.

## Speech Delivered Before The NAB-APBE Management Seminar, Washington, D. C., October, 1971)

Twice during his September 14th address before the IRTS in New York, FCC Chairman Dean Burch referred to "the climate of opinion" as it pertains to children's programming. "The Climate of Opinion", in a broader sense, is what **audience promotion** is all about. . . promoting and advertising your station in order to create an acceptable "climate of opinion". Audience promotion often means the difference between a healthy share of audience and a **commanding** share of audience. And the size and make-up of the audience means the difference between "fair" sales. . . and "exceptional" sales.

Back in the fifties and early-to-mid sixties, many of the audience problems of a struggling radio station were solved by converting its tired, worn-out model-A format to one of them

new-fangled top-40 models. In a number of prominent instances, stations, even entire groups of stations, achieved remarkable success practically overnight! But today's radio business. . . like most other businesses. . . is considerably more sophisticated. The competition is keener and the formats are infinitely fragmented. In many markets, the radio listener is invited to "pick a format, any format." So what we have in radio is quite similar to what the homemaker has in her choice of pork and beans; Campbells, Heinz, or Van Camps! What's a mother to do? What's a listener. . . or advertiser. . . to do?

When the homemaker shops for baked beans, chances are she selects the brand that projects the strongest image recall. . . the results of a carefully planned and methodically executed

total marketing strategy. Likewise, chances are the radio listener will select the station which projects the strongest image recall. . . also the results of a carefully planned and methodically executed total marketing strategy. . . with all other competitive elements, such as programming, signal strength, etc., being equal. That is to say. . . the listener with a choice of two or more **similarly** programmed stations will have a stronger possibility of tuning in the station which has done the most effective job of advertising and marketing itself.

This is where the advertising-promotion manager enters the picture. Perhaps the title "marketing director" or "brand manager" would offer a better description of his functions. He is responsible for marketing his product,



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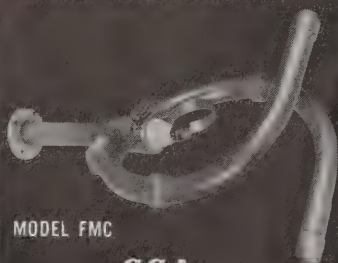
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his brand...the radio or TV station which he serves. And he is best advised to follow the recommendations of McCann-Erickson's marketing guidelines, which state, in part, that "under the modern marketing concept, planning starts with the consumer". In broadcasting, we call it "audience promotion."

In order to plan and execute a successful marketing-audience promotion plan...particularly within the budget limitations of many stations...the promotion manager should possess a wide variety of skills and understand the meaning of teamwork. "No prima donnas need apply." Professor Watson Dunn of the University of Illinois urges "the entire organization (to) work together to determine what the consumer wants, how best to produce it, how to motivate its sale, and how to deliver it."

With this kind of work-plan, the broadcast manager becomes a devout pragmatist, realizing that effective marketing seeks out realistic solutions to realistic needs. He learns how to use and interpret audience surveys and other research such as Brand Rating Index or increasingly important attitudinal studies. After he has dissected, scrutinized, and analyzed his station's needs, he develops a plan whereby those needs will be met; a total marketing plan. He puts those plans into gear, and through a number of research and feedback processes, he reviews the results of the entire cycle. I call this "the MAP cycle"...Marketing for Audience Promotion.

During the past six weeks, I have conducted a survey of the advertising and promotion operations of all 6,000 radio stations in the nation, under the joint sponsorship of the BPA and RAB. Preliminary tabulations of the survey indicate that less than half of the stations promote and advertise on this kind of thoughtful, analytical marketing plan. As Alice said on her trip through Wonderland, "I don't know where I'm going, and I don't know how to get there."

Up to this point, we've said nothing about costs or budgets. Let's lay to rest, once and for all, the old crutch that broadcast promotion can't function without a king's ransom. In our survey of radio stations, the majority of those

reporting advertising budgets, 39%, had annual expenditures between \$1,000 and \$5,000. Some of the most successful audience promotion campaigns I've been associated with were produced on astonishingly limited budgets. In Lansing, Michigan...an estimated 25,000 people, one-quarter the total population, packed the main street to witness the WJIM Munster Halloween parade...a promotion that cost less than \$100 cash to produce. The event was hailed by CBS-TV as one of the year's finest local audience promotions. Obviously this small investment was the exception, not the rule. The point is, that imagination and hard work often produce exceptional promotions in lieu of a large budget. Of course, with an adequate budget, any station can buy advertising exposure in the newspapers, on billboards, or in other broadcast media. Or, when the budget is limited, it's often possible to arrange reciprocal trade agreements for advertising space, thus saving actual cash expenditures. In either event, audience promotion pays the highest dividends when it covers all conceivable media; a media mix for the strongest saturation of your message.

In order to achieve a coordinated, unified "look" to a station's advertising and promotion, the promotion manager should possess a reasonable knowledge of graphics and design. He doesn't have to be an artist; it's probably best if he isn't. But a "reasonable" graphics knowledge permits him to intelligently supervise his advertising, whether it's produces through an advertising agency, a graphics design house, a free lance artist, or within the station itself. Here are some examples of coordinated graphics which have been used in audience promotion campaigns by KQV Pittsburgh and WXYZ Detroit. Television spot announcements have become an important advertising-promotion medium for our ABC Owned Radio Stations. We generally use TV in conjunction with a major advertising campaign, tying the visuals into the graphics being used in billboards, newspaper ads, subway posters, etc. For example, I would like to show you a series of TV spots produced for WABC Radio in New York in which the graphics used in subway posters and bus cards were brought to life on film. In addition to the WABC films, we have



spots produced by KXYZ, Houston, and KGO, San Francisco.

Earlier we said that the promotion manager must possess a wide variety of skills. In addition to those already mentioned, we now add that of "public relations wizard." Public relations, press relations are an absolutely essential, concurrent element in the total marketing plan of any audience promotion campaign. If your plan is to promote the morning drive personality, every conceivable avenue of public relations must be explored in his behalf. Exposure in the local press, the trade press, personal appearances, charity benefits, all possible areas must be exploited. Here, again, the cost factor is negligible. The basic requirement is simply an investment in creativity and hard work.

Even radio can obtain valuable newspaper exposure, despite the overwhelming amount of space which most papers give to TV. This has been proven by our Detroit station WXYZ. In less than one year, WXYZ possibly received more press exposure than all other radio stations combined, thanks to the efforts

of our bright and hard working 23-year-old promotion manager.

Yes, audience promotion is necessary. And it requires the talents of an exceptional individual... a jack-of-all-trades, an adept administrator, a seasoned creative director, a sage diplomat, and an important member of the management team. This investment in talent and in promotion itself will produce a positive, progressive station image, rather than one which reacts **after** ratings decline, sales slip, or a community group complains.

The job of advertising and promotion is tailor-made for many of today's dedicated and talented young people! Their youthful energy and limitless imagination meet every criteria for developing into top-calibre promotion managers. Every broadcast facility in the United States needs this kind of talent for future growth. In radio, alone, the need for new talent is wide-spread. In our recent promotion survey of radio stations, less than 20% reported that they employed a promotion director. As college and university broadcast schools continue to produce this talent, let us

hope that much of it will be channeled into the important field of local advertising and promotion.

Today broadcasting has an urgent need for audience promotion on a much wider scale; an industry-wide promotion which will help create an **improved** "climate of opinion". Criticism from both the private and public sector is leveled at broadcasting at a greater frequency and intensity than ever before. Obviously some of it has been constructive in helping us provide a more responsive service. But much of it has been irresponsible and perhaps fostered by a great national paranoia seeking scape goats for the ills of our society. Justifiably the industry has launched an all-out campaign to tell the positive aspects of our story here in the nation's capital. Lobbying has been an effective instrument for getting across one's message since the founding of the Republic. However, we have another challenge which solicits our attention. Woodrow Wilson talked about dealing "in the raw material of opinion", and stated his belief that "opinion ulti-

*(Continued on page 15)*

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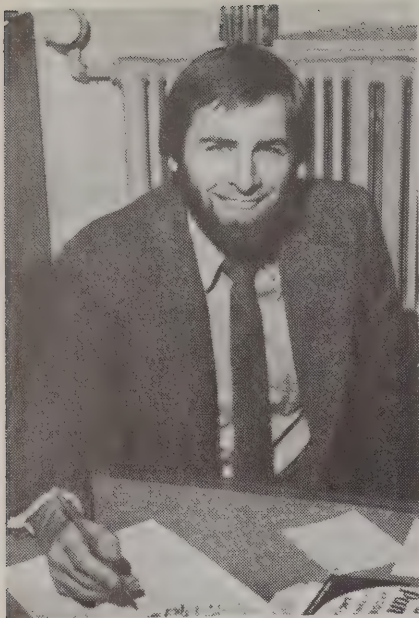
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Andrew Marshall

At 29 Andrew Marshall has logged ten years in radio at four different stations in Ontario. While earning an Honour Degree in English at Queen's University he was Chief Announcer at CFRC and CFRC-FM (the station he now manages). He also put in stints at CFOR, Orillia, and CHVC (now CJRN), Niagara Falls. In 1968 he became Manager of CFRC and CFRC-FM. Mr. Marshall recently produced programs for the CBS National Radio Network on a free-lance basis and is host of a regular classical music program on CKWS-FM, another Kingston Ontario station.

## Fifty Years In The Saddle

### — a look at a half-century of broadcasting from Queen's University, CFRC Radio

By Andrew Marshall  
Station Manager, Radio CFRC  
and CFRC-FM, Queen's University

The Title of this article is not meant to suggest CFRC's pre-eminence as a country music station so much as to quote a line from a birthday greeting by Queen's alumnus and *Bonanza* star Lorne Greene. Actually we haven't played any country music since the days when Hank Snow's "When the Ice-worms Nest Again" was the station song. But last year when he was at Queen's to receive an honorary degree, Lorne Greene did a series of messages for CFRC's Golden Anniversary. The whole text of the above is, "This is Lorne Greene. Fifty years in the saddle

is a long time, but CFRC has sure done it! Happy anniversary CFRC." Another reads, "out here on the Ponderosa range we're a little out of range of CFRC, but in a half-century of service a radio station's reputation sure gets around. Happy anniversary CFRC."

In a half-century CFRC has grown from an experiment in electrical engineering in 1922 to a service to students, faculty and the community at large in 1972. The first broadcast is reputed to have been a cornet solo by an engineering student. At that time the station was licensed under the call letters 9BT. In 1923 it became CFRC and one of the year's most exciting broadcasts was a play-by-play account of a Queen's-McGill football game. The Golden Gaels of Queen's won the Grey Cup that year and were Canadian Champs. Some wags suggested that CFRC stood for "Canada's Famous Rugby Champions". At any rate CFRC still broadcasts Golden Gael football (as well as hockey and basketball) and has twice followed the team to Winnipeg for a live broadcast as they sought Canadian championships in 1968 and 1970.



AM Program Director Derek Redmond introduces a record on "Nocturne," CFRC's popular progressive rock show.



Manager's Assistant Marjorie Driscoll



# s A Long Time!

Perhaps it's not much of an exercise in an age of live hockey from Russia, but still not a small accomplishment for a student-staffed radio station.

CFRC actually has only two full-time paid employees, the Station Manager and his Assistant, a "Girl Friday" who types scripts, prepares logs and supervises the record library, among other things. Technical service and design work are supplied by the Electronics Service Shop of the university, whose headquarters are nearby the station in the same building. All other services for CFRC, including program direction and general operations are handled by students of the CFRC Student Radio Club under the leadership of the Station Manager. The Student Club Executive consists of AM Program Director, FM Program Director, Chief Announcer, Chief Operator, Chief Transmitter Engineer, Secretary, Treasurer and Librarian. These people organize Club affairs and do the manifold tasks required to operate the AM and FM Stations.

Queen's Radio hasn't always had this sort of structure, however. The years between 1922 and 1972 have seen many

phases, including one where CFRC was a commercial station—but more on that later. Between 1922 and 1936 the station was used to broadcast special lectures and interesting events at Queen's, as well as to supply a working exercise in the developing technology of broadcasting. As an illustration of this, I might note that no less than six different transmitters were constructed by students and staff in the years from 1922 to 1939. Instrumental in the early technical development were such people as Dr. Harold H. Stewart, now a Professor of Electrical Engineering and CFRC's Technical Director, and Dr. D. M. Jemmett.

Programming tended to vary in quality and frequency in those years, and since CFRC was Kingston's ear to the world it was thought, especially with the founding of the Canadian Radio Broadcasting Commission (the forerunner of the CBC) that CFRC should expand its service. So, by arrangement with the Kingston Whig-Standard newspaper CFRC began in June of 1936 to broadcast a full schedule of daily programs with network service from the C.R.B.C. The

Whig-Standard handled the advertising end of things, while the University supplied on-air and technical personnel. Major James Armand was the Station Manager and Prof. Harold H. Stewart began his long tenure as Technical Director. Until 1942 this arrangement operated with good results. But the desire to "run their own show" on the part of the Whig-Standard, combined with the University's feelings that in no longer wished to be associated with some advertising precipitated the newspaper's setting up of CKWS radio in 1942. The Queen's Medical Faculty had been particularly upset at patent medicine advertising on CFRC.

So Queen's Radio reverted to non-commercial programming once again. Between 1942 and 1945 programming was sporadic. In the summer of 1945 things were enlivened by the first of the Summer Radio Institutes held cooperatively with the CBC. At these seminars many broadcasters were trained by the best of CBC's personnel. Radio workshops continued until 1949.

The fifties saw the birth of an organized CFRC Student Radio Club, and because of limited historical records having been kept by the club, we know relatively little about its early growth, except that it emerged as a splinter of the Drama Guild, which put on weekly dramatic productions over CFRC. Eventually some of these people became more interested in radio than drama and CFRC's programming expanded. In



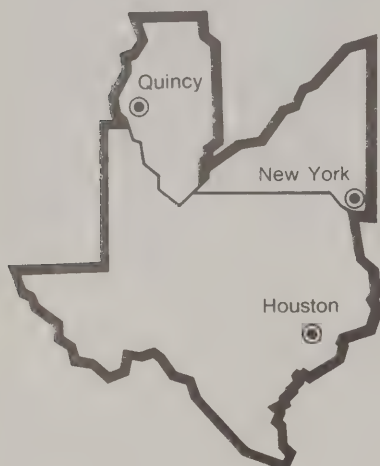
Chief Operator Rob Wilson operates in FM Control Room.



Technician Gary Racine checks out microphone in Studio B.



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Studio location, front door at Carruthers Hall, Queens University

1954 an FM transmitter was added to the facilities. By 1959 it had grown to the extent that the University saw fit to appoint a full-time Director of Radio, Margaret Angus. As wife of Dr. William Angus, head of Drama, she had been actively involved in the Radio Workshops of the forties and had become a successful professional scriptwriter for radio. As a result of her full-time appointment, the station began to let listeners know when it was on the air and to publish program schedules. Mrs. Angus did much to ensure that CFRC grew with the sixties and gave a vital alternative service to Kingston AM and FM listeners.

Upon her retirement in 1968 this writer was appointed to succeed her, with the title of the office being changed to Station Manager. In recent years CFRC and CFRC-FM have begun separate programming during part of their broadcast hours, in order to present more Fine Arts programs; stereo FM and greater broadcast hours are being planned for the future.

At present the Student Radio Club has a membership of close to 100 students and does an excellent job of entertaining and informing the Kingston public. CFRC's present AM station broadcasts at 1490 on the dial with a power of 100 watts, and CFRC-FM is at

91.9 on the FM dial with 1270 watts power. The stations present some international and exchange programs as well as locally originated ones. One of the most popular these days is the old BBC favourite, "The Goon Show." As well CFRC carries all Queen's football games and programs of rock, folk and jazz and classical music. CFRC-FM concentrates more on classics, presenting both local programs and carefully selected international ones. Included in the latter category are concerts from Europe's Salzburg, Bayreuth and Queen Elizabeth festivals, and weekly concerts by the Cleveland Orchestra. CFRC and CFRC-FM's most popular classics program is "Classics By Request" in which we spend four hours on Sunday afternoons accepting phone requests for favourites. Our most popular evening program is the free form rock show "Nocturne."

Queens Radio enters the seventies with a totally modern radio format which also attempts to maintain traditional program values that are often unavailable in today's "block" format. And we hope that the next fifty years will see as much development in program practice with an accompanying maintenance of good broadcasting philosophy.



Engineering

(Continued from page 4)

c) If you are 'associated' status, send Engineering a facilities questionnaire. Use last spring's copy or any earlier one, xerocopy *MH* pages 13.02-13.05, or ask Engineering or Member Services for a copy.

The questionnaire is quite straightforward for AM, FM, or cable FM stations. For carrier-current operations, it is a bit more involved but hardly a terror. In the latter case, please do not omit a marked campus map. If it is missing, your advancement will be delayed.

Stations that are already voting members need not resubmit the form, although a new filing any time the station changes significantly will be helpful in keeping the Engineering files up to date. This, in turn, makes better answers possible when the station requests information. We now have good engineering profiles on about 300 stations, which has proven very helpful in preparing the IBS filings in Docket No. 19092 and rulemaking RM-1874. Background data on carrier-current technology from this file has gone into the 1972 edition of *Carrier-Current System Design*, and into charting the rise of cable FM.

Only two per cent of IBS stations are "participating" members which cannot be advances to vote (see the By-laws, *MH* 03.00, for details). All the present associate stations are potentially advanceable. We would like to see another 150 or so voting members by the next election.

Audience Promotion

(Continued from page 11)

mately governs the world". This is our challenge...to deal in the raw material of public opinion...on the grass-roots level...where the people live. A challenge to take our message directly to the American people, our listening and viewing public; to dramatize our performance record, a record unparalleled in man's long endeavor to develop a truly free and democratic communications resource.

I propose a road-show presentation, produced by the broadcast industry and created by the unlimited resources of talent and expertise available to us. This

would be a massive effort, the broadcast version of "Up With People", "Holiday On Ice", and Cinerama all wrapped up in an exciting and attractive package of entertainment and information. This industry presentation would play in every important market in every section of the country. It would tell the story of broadcasting to Mr. and Mrs. Citizen through every conceivable production technique...stereo sound, split-screen films, psychedelic polarized slides, to name a few...plus...live appearances by some of broadcasting's best known personalities.

In the spring of 1969, Herb Klein, Director of Communications for the White House, said, "I think there is a very real danger within the media and its advertising that unless it does a better job in telling the public of its vital role, it will further lose support of the public and therefore be more vulnerable to regulation...which could be dangerous." Prophetic? Let me repeat the key phrase... "unless it does a better job of telling the public of its vital role". The time is now for broadcasting to tell the public of its vital role; to revitalize "the climate of opinion". If our product belongs to the people, let's talk "sense to the people", and have confidence that the people will respond. This...is audience promotion!

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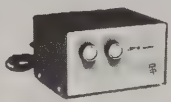
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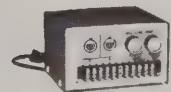
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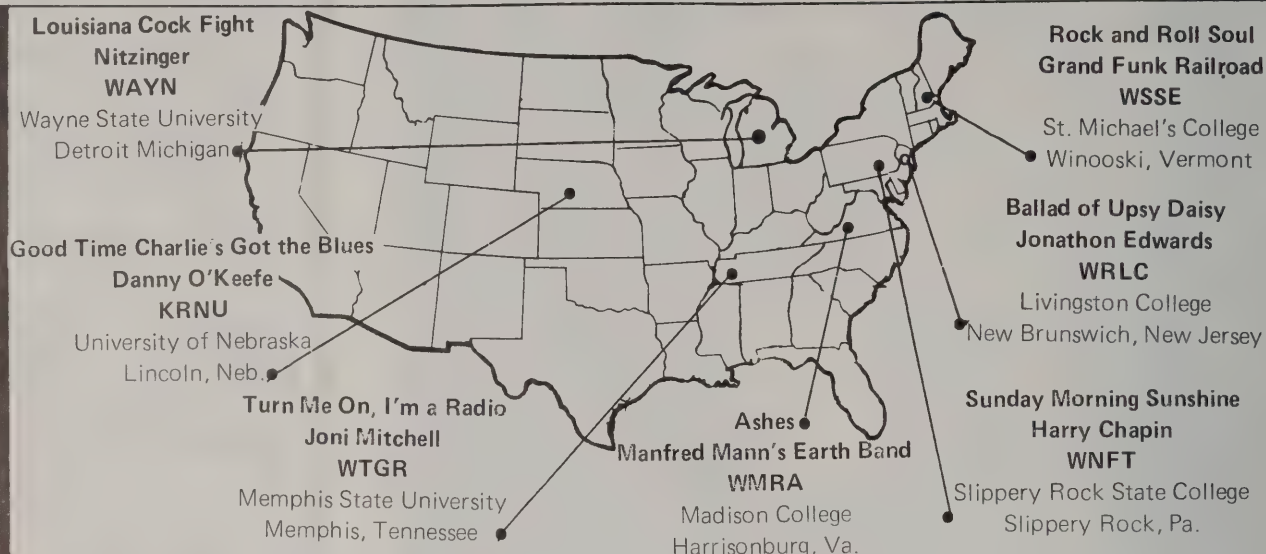
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WITCHY WOMAN, EAGLES, ASYLUM  
I CAN SEE CLEARLY NOW, JOHNNY NASH, EPIC  
IT NEVER RAINS IN SOUTHERN CALIFORNIA, ALBERT HAMMOND, MUMS  
AMERICAN CITY SUITE, CASHMAN AND WEST, ABC-DUNHILL  
I'LL BE AROUND, SPINNERS, ATLANTIC  
THUNDER AND LIGHTNING, CHI COLTRANE, COLUMBIA  
FREDDIE'S DEAD, CURTIS MAYFIELD, CURTOM  
GARDEN PARTY, RICK NELSON, DECCA  
SPEAK TO THE SKY, RICK SPRINGFIELD, CAPITOL  
I'D LOVE YOU TO WANT ME, LOBO, BIG TREE  
LET IT RAIN, ERIC CLAPTON, POLYDOR  
ELECTED, ALICE COOPER, WARNER BROTHERS  
I AM WOMAN, HELEN REDDY, CAPITOL  
MIDNIGHT RIDER, JOE COCKER, A&M  
NIGHTS IN WHITE SATIN, MOODY BLUES, DERAM  
I DIDN'T KNOW I LOVED YOU, GARY GLITTER, BELL  
MOSQUITO, DOORS, ELEKTRA

CLOSE TO THE EDGE, YES, ATLANTIC  
CATCH BULL AT FOUR, CAT STEVENS, A&M  
NEVER A DULL MOMENT, ROD STEWART, MERCURY  
TOULOUSE STREET, DOOBIE BROTHERS, WARNER BROTHERS  
FULL HOUSE - LIVE, J. GEILS BAND, ATLANTIC  
NUGGETS, VARIOUS, ELEKTRA  
RISING, MARK-ALMOND, COLUMBIA  
BEST OF DELANEY AND BONNIE, DELANEY AND BONNIE, ATCO  
ALL THE YOUNG DUDES, MOTT THE HOOPLE, COLUMBIA  
EVERYBODY'S IN SHOW BUSINESS, KINKS, RCA  
ALBUM III, LOUDON WAINWRIGHT, COLUMBIA  
BANDSTAND, FAMILY, UNITED ARTISTS  
SMOKIN' O.P.'S, BOB SEGAR, PALLADIUM  
PURPLE PASSAGES, DEEP PURPLE, WARNER BROTHERS  
HONKY TONK STARDUST COWBOY, JONATHON EDWARDS, ATCO  
SUPER FLY, CURTIS MAYFIELD, CURTOM  
ROCK OF AGES, THE BAND, CAPITOL  
TO WHOM IT MAY CONCERN, BEE GEES, ATCO  
AT CROOKED LAKE, CRAZY HORSE, EPIC  
L.A. REGGAE, JOHNNY RIVERS, UNITED ARTISTS

## Disc Notes

By RICK SPENCE

The first item on the agenda this month is a very worthwhile service being offered to those of you who plan to stay in radio professionally after graduating from college. Gunter Hauer at Atlantic is making up a list of graduates and their qualifications to be mailed to all commercial radio stations sometime in the next couple of months. If you would like to be included on this list, says Gunter, mail a postcard to him stating your name, address, type of job held at your college station, how long held, etc. Of course, if you are seeking an air shift, you will have to plan on making an air check, but this service will save you many dollars in postage by simply placing your name before every prospective employer at Atlantic's expense. The address is:

Job Hunting - Dept. GH  
Atlantic Recording Corporation  
1841 Broadway  
New York, N.Y. 10023

Gunter and all the good folks at Atlantic are to be congratulated for their efforts on the part of college students, as job hunting in our field can be a real problem to the relatively inexperienced, and any help offered is rare indeed.

Martin Cerf of United Artists has informed me that the "United Artists Acoustic Road Show," which should have gotten off the ground in the early



fall, is going on the road for a series of dates to last eight weeks and will include seven acts. UA is working on a respectable theory that free concerts by their artists will help them to sell records by introducing lesser-known talent to the affluent campus population. I have to go along with UA on this one, as I'm usually broke enough to really appreciate a freebie. Look for further word of the spring tour in JCR, and Martin, paste this copy you hold at present in your hands, in a prominent position to remind you to get the itinerary to me well in advance.

KRNU-FM at the University of Nebraska at Lincoln has moved to new facilities in the recently remodeled Avery Hall. Hours of operation are Monday-Saturday, 9 a.m. to 12 midnight. Format includes Rock, MOR, Jazz, Classical, and comedy material, and should be serviced at 601 N. 12th St., Lincoln, Neb. 68508.

Kyd Brenner, Operations Manager at WQFS at Guilford College in Greensboro, North Carolina, informs me that the station recently installed a new transmitter and tower structure which now enables WQFS to reach the majority of the population of the Greensboro-Winston-Salem-High Point area. This according to Brenner, is a population of about 500,000. He says that the station is the only one in the entire area that programs progressive rock as extensively as they do, running 90% progressive on an average of 12 hours a day. He would like to receive service of new rock releases to the station.

The second ripoff in four months was experienced by WLUC, Loyola University of Chicago, on Sunday morning, October 15, according to Jim Benz, Music Director of the station. This time the thieves took an electric typewriter, a transmitter slated for repairs, and some stereo cartridges. Times to chain everything down at WLUC.

Program Director Vince Palau of YCP at York College, in York, Penn., offers record companies the opportunity to promote their product free on YCP. Companies having promotional tapes for product, just send to Vince at YCP, Country Club Road, York Penn. 17405. The station will run spots for you on a record trade-out basis. Sounds like something that can't be turned down!

Walt J. O'Brien, Program Director of WLC at Livingston College in New Brunswick, New Jersey is attempting to better single service. He claims that

# RECORD REVIEWS



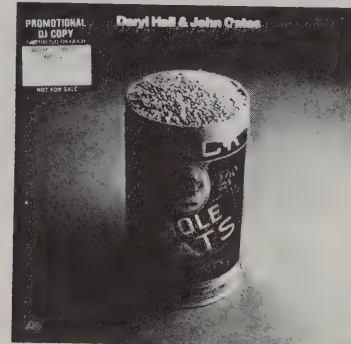
**PETER TOWNSEND, DECCA DL 7-9189, (Who Came First)** The Who's Peter Townsend exhibits a more intimate mood on his first attempt on Decca. The album is an intentional reflection of a different side of Townsend's musical personality, being composed of ballad material for the most part. All cuts with the exception of two are written and performed by the artist in his home studio. A very different glimpse of this very talented musician which offers wide appeal for both AM and FM.

*Johnny Rivers*



**JOHNNY RIVERS, UNITED ARTISTS UAS 5650, (L.A. Reggae)** Johnny Rivers' current LP is just the latest in a long series of hit albums that started with "Whiskey A Go Go" nearly a decade ago. On this set, Johnny reworks some previous hits by various artists. Includes "Crazy Mama," "Mother And Child Reunion," "Knock on Wood," as well as an updated Rivers' classic, "Memphis '72."

it is almost impossible to give proper attention to every cut on all the albums that comes out. He also points out that last year more than a third of their charted singles were staff members' personal records dubbed onto carts. To



**DARYL HALL AND JOHN OATES, ATLANTIC SD 7241, (Whole Oates)** This is an outstanding package of all original tunes done with style and smoothness. Both members of the duo prove to be capable vocalists and musicians and show that a first effort doesn't have to sound as such. Very polished sound is highlighted by "Lazy Man" which should find room at MOR's and Top-40's.



**MOM'S APPLE PIE, BROWN BAG BB 14200, (Mom's Apple Pie)** This initial release by Terry Knight's new label is reasonably good musically, while being rather tasteless graphically. Group does a fine job on the oft-recorded "I Just Wanna Make Love To You," and sounds much like Bloodrock's full-length version of D.O.A. on "Lay Your Money Down." The Knight touch is evident throughout the recording, and for this reason alone should find a home on most college turntables.

underscore his claim that they do attempt to listen to all album cuts he lists some hits that were picked over the last semester and the summer from albums before they were singles. They

(Continued on page 18)





**BEE GEES, ATCO SD 7012, (L.A. Reggae)** Again the Gibbs brothers, Maurice, Barry and Robin produce a strong collection of tight, mellow harmonies especially suited for Top-40 and MOR. Top cuts: "Please Don't Turn Out The Lights," "Bad Bad Dreams," and "We Lost The Road." A different attempt by the group is "Sweet Song of Summer," with Moog by Maurice.

## Disc Notes

(Continued from page 17)

include Neil Young's "Old Man," Elton John's "Honky Cat," Nilsson's "Jump Into the Fire," Led Zeppelin's "Black Dog" and "Rock and Roll," and Paul Simon's "Duncan." Walt would appreciate better single service so that WRLC can start reviewing singles in their playlists. Interested, companies?

More problems with service. Music Director Anthony Segraves of WMRA-FM at Madison College in Harrisonburg, Virginia says he has written several letters and called long distance to many record companies, but still has not so much as received a reply or a record. The companies he desires services from are ABC Dunhill, Janus, London, Phase 4, Bang, Blue Thumb, Mercury, Scepter, Spectrum, and Disneyland-Vista.

Well, the first few months of the academic year have flown by again. Many new stations are sending playlists and giving us at JCR a good idea of what is coming down at their respective stations. Among the recent additions: WKGO, State University College of Arts and Sciences at Plattsburg, New York, WAYN, Wayne State University in Detroit, WLDC, Loyola University in New Orleans, WSCB, Springfield College in Springfield, Massachusetts, WNFT, Slippery Rock State College in Slippery Rock, Pennsylvania, WSSE, St. Michael's College in Winooski, Vermont, WONC, North Central College in Naperville, Illinois, and WIDB, at



**HARRY CHAPIN, ELEKTRA 75042, (Sniper And Other Love Songs)** Following up his "Heads and Tales" album with the same variety of crisp ideas, Chapin guarantees himself airplay on many campus stations, as some are presently playing many cuts from "Sniper" LP. UT at Austin is represented by the bizarre title tune. "Barefoot Boy" laments the loss of nature's beauty to civilization. All around, album is potent and sure to go.

Southern Illinois University in Carbondale, Illinois. Along with our old friends who report regularly, welcome to all the latest reporters. While on the subject, please indicate your regional breakouts



**LINDISFARNE, ELEKTRA 75043 (Dingly Dell)** Lindisfarne throws us change of pace with their third release for Elektra. The group retains perhaps the most recognizable sound of the top English groups despite their attempt at different vibes. The combination mandolin, autoharp, harmonica and violin mixes well with the more traditional instruments, emphasizing a refreshing sound that will most likely stand out with listeners at campus locations.

by notating them on your playlists. Seasons Greetings to all our friends in college radio and hope the new year will be a great one for you all. See you next year.

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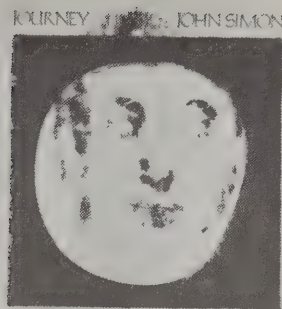




**THE SHIP, ELEKTRA 75036, (A Contemporary Folk Music Journey)** Writer/performers Steve Melshenker and Steve Cowan, both University of Illinois students, have combined talents on this diverse set of authentic folk tracks. The LP tells of the travels of a sailing ship, and the departures from its intended course. Very smooth arrangements integrate full group harmonies with acoustic expertise on the part of the five musicians who perform the score. All cuts are good for campus airplay, either singly, or as an entire unit.



**BALDERDASH, UNI 73138, (The Ballad Of Shirley Goodness and Mercy)** Rob "Balderdash" McLerran spins the yarn of a rock drummer, Mercy, and his hash-slinging chick Shirley, who quit the hassles of city life and take off for the farm where Mercy tills the soil and Shirley cooks hot cakes. This artist is one half of the Boondoggle and Balderdash duo that released their lone effort for Uni about a year ago. Cuts on this solo effort range from the soulful title tune to the almost straight bluegrass variety. A very interesting musical story which deserves spinning.



**JOHN SIMON, WARNER BROTHERS BS 2663, (Journey)** John Simon has distinguished himself in the past by producing top albums for such groups as the Band, Blood, Sweat, and Tears, and Simon and Garfunkel. This second release for WB should gain him further recognition for his writing and performing as well. A very well produced set that falls in a loose jazz mold. "Living In A Land Of Sunshine" is a ten minute natural for jazz programming.

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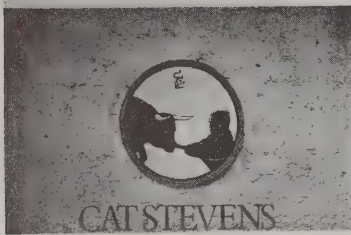
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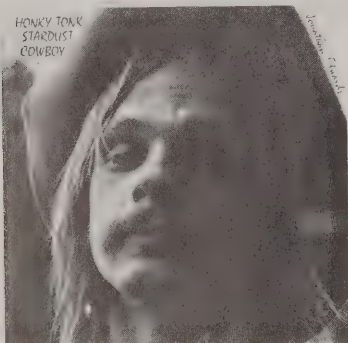




## CATCH BULL AT FOUR



**CAT STEVENS, A&M SP 4365, (Catch Bull At Four)** There are not many contemporary artists that can match, or come close to this artist's intimacy with his music and audience. Cat Stevens is an inspiration to those who enjoy his personal style of music as an integral part of their whole life experience. An outstanding set of tracks that will assure this artist another foothold with broadcasters.

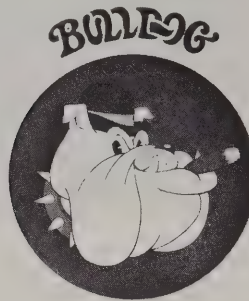


**JONATHON EDWARDS, ATCO SD 7015, (Honky Tonk Stardust Cowboy)** Again we hear a real breath of fresh air from Jonathon Edwards. Truly an original artist, Edwards has broken into Top-40 in the recent past with "Sunshine," and stands to renew his place on the charts with "Ballad of Upsy Daisy." Almost all tracks have immediate appeal, and should cross all format boundaries.



**RUDY ROMERO, TUMBLEWEED TWS 108, (To The World)** Former Hard Timer Romero performs ten original tunes on his first outing, stressing

ballads which reflect a more modern Rudy than the one familiar on TV's now defunct "Where The Action Is."



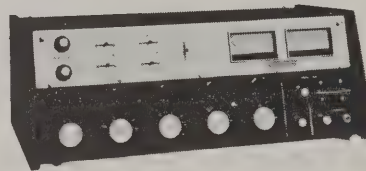
Album is pure white vinyl which makes it hard to lose in the control room, but also hard to distinguish between cuts for cueing. "To The World" is a mellow standout.

**BULLDOG, DECCA DL 7-5370 (Bulldog)** This is a big Eastern sound inspired by former Rascals member Cornish and Danelli that is bound to receive attention on the campus. The new five-man group play straightforward, uncomplicated rock and roll. The album is highlighted by "No." which is hit material which should be given room as a single.



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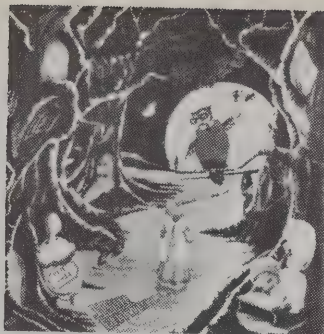
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**BATDORF AND RODNEY, ASYLUM 5056, (Batdorf and Rodney)** This second go-round for John Batdorf and Mark Rodney is another pleasant collection of folk-rock numbers that is getting much airplay at some stations at this time. Should get good reaction on "Come Again," "Oh Can You Tell Me," and "All I Need," and make more fans of the group.



**JOHN ENTWISTLE, DECCA DL 7-9190, (Whistle Rymes)** The Who's bass player departs from the hard sound of his first solo album "Smash Your Head Against The Wall" with "Whistle Rymes." All songs are penned by Entwistle and exhibit a more musical quality than his previous efforts. FM stations will probably put many miles of airplay on "Nightmare," a minor-key fantasy. Also try "Who Cares," and "I Wonder."



**PAPA JOHN CREACH, GRUNT FTR 1009, (Filthy)** The album title implies something more in line with party records, but this is certainly not the case. Papa John's second Grunt release shows again his ability to mix the violin with the blues, a rare departure from the norm. Top production, backing vocals, and brass work. Try "Filthy Funk," and "Everybody Wants My Good Thing."

## OTHER NEW RELEASES

**JESSEE WINCHESTER, BEARS-VILLE, (Third Down, 110 To Go)**

**OTIS REDDING, ATCO, (Best of Otis Redding)**

**JOHN HAMBRICK, BROWN BAG, (Windmill In A Jet Filled Day)**

**STONEGROUND, WARNER BROTHERS, (Stoneground 3)**

**GOODTHUNDER, ELEKTRA, (Goodthunder)**

**MARJOE, WARNER BROTHERS, (Marjoe)**

**DONAL LEACE, ATLANTIC. (Donal Leace)**

**OSIBISA, DECCA, (Heads)**

**ELLERINE HARDING, MAIN-STREAM, (Ellerine)**

**BUDGIE, KAPP, (Squawk)**

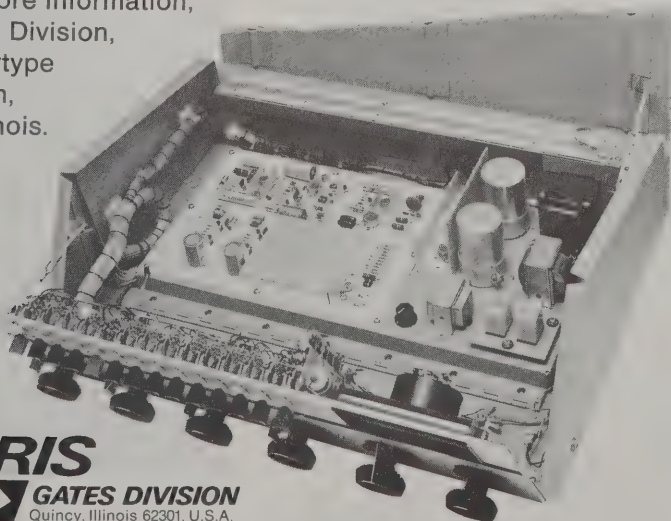
**KREAG CAFFEY, DECCA, (Kreag Caffey)**

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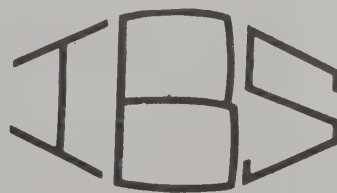
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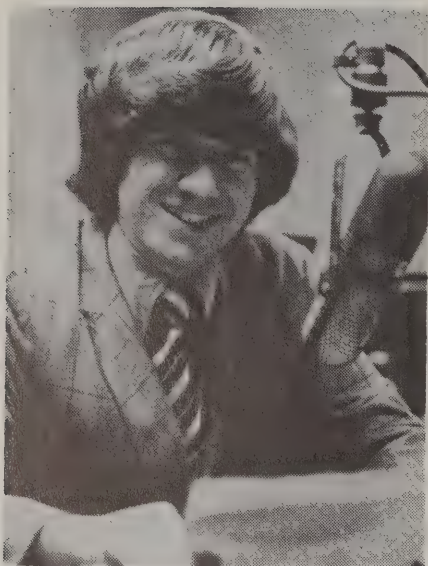


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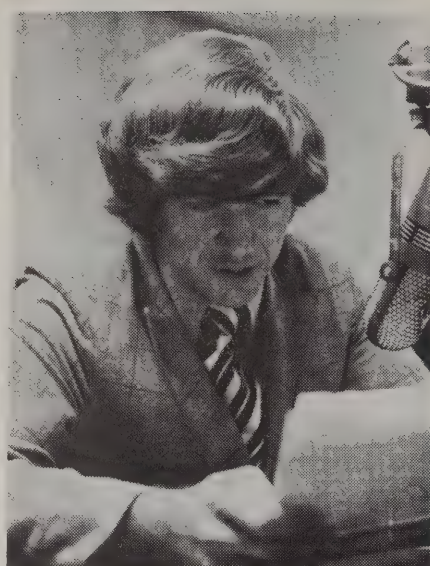


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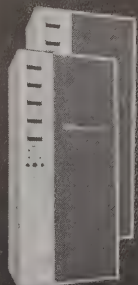
# How To Succeed By 20 By Really Trying

Barbara Hymowitz

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Where would anyone be rushing at 4 a.m. with a pile of textbooks under his arm? If you knew Robert Houck, you would realize that he has been up and around at this hour since the summer began. What's the reason? Very simple. This 20-year-old college senior is on his way to WIBG, a top-40 radio station in Philadelphia, where he's a newsmen.

This "early riser" doesn't seem to be bothered by his hectic schedule for he's still able to achieve high scholastic honors at Temple University where he's majoring in Radio-Television-Film.

"Some mornings I barely can get out of bed," Houck admitted, "but somehow I always manage to; I guess it's my love for the business."

He landed his current position while working part-time on a popular middle-of-the-road FM station, W-102, in Philadelphia. Houck sent WIBG an audition tape, and they called him soon after and asked him to work on their news staff.

"I was really thrilled when WIBG offered me a full-time position with more salary," Houck said, "It's the kind of break everyone needs to get started in broadcasting."

Houck's first fascination with the business came at age five. He would sit

in front of the television set for hours imitating the newscasters.

At ten, he received a tape-recorder for his birthday. He began producing variety shows with it.

"I really was very shy then, so I used to make up little skits and do different voices and commercials for a half-hour or so," Houck recalled, "However, the shows were only for my own enjoyment."

At fifteen, he finally gained enough confidence in himself to do some radio shows for local neighbors.

"My neighbors were the first ones to hear my do a news show," Houck said, "Now they like to point out to me how much I've improved."

It wasn't until Houck entered Temple in the fall of 1969 that he got his first real experience in the broadcasting medium. He was introduced to the college radio station, WRTI, his first morning at the school. He made his audition tape that very same morning and began doing newscasts the next day.

At WRTI, Houck learned the elements of writing radio news. He did two 5-minute newscasts a week during his freshman year. In fact, he was getting so good at broadcasting news that WMID in Atlantic City, New Jersey, hired him for that summer. At age 18, Houck became the youngest commercial news director in the country.

"WMID was the first commercial radio station I worked for, and they really taught me a lot," Houck said, "I returned after my sophomore year in school to be news director again at WMID."

And when Houck returned to WRTI in his junior year he became news director there.

"My junior year was the last year I really had any extra time to devote to WRTI," Houck explained, "It was the summer that the offer from W-102 came my way."

Houck is presently doing newscasts at WIBG three mornings and two afternoons a week. He finds that working actually helps his studying, since he's forced to budget his time more carefully.

"Now as soon as I leave Temple around 3:30, it's straight home to 'the books' and start reading," Houck said, "I can't stay up late studying any more especially when I've got to be alert in the mornings."

Even though Houck admits he's "old pro" in the business, he does have some personal guidelines that

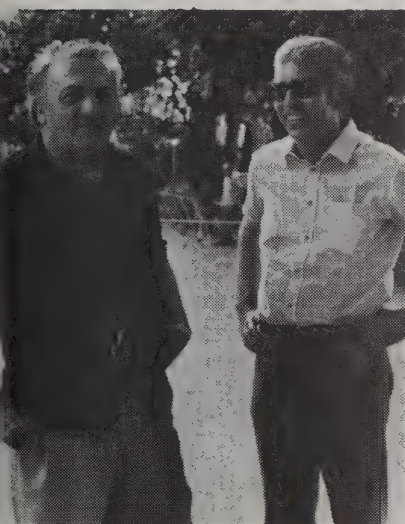
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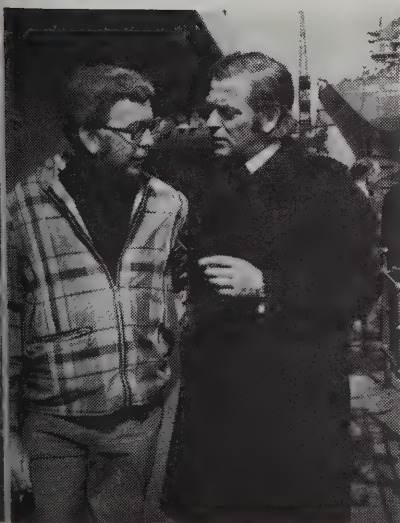
# New Programming Service Offered College Stations



Bob Lee with Shirley MacLaine



... with Frederico Fallini



... with Michael Caine

A new service, the American College Network, is being offered to harassed station managers with all those hours of programming to fill.

It is a new concept in broadcast journalism, with people like Rod Steiger, Helen Raddy, Muhannad Ali and Henry Mancini talking on subjects that range from abortion to pop music, to "Green Power" as opposed to "Black Power."

The network is the fledgling brain-child of reporter Bob Lee who has covered the movie scene from Hollywood to Europe, and whose stories have been carried by over 200 newspapers across the country, and his taped interviews carried over one of the major radio networks.

"When I returned from working in Europe for five years," he said, "I found that the only interviews being offered to college stations concerning actors and directors were a lot of publicity pap about the latest 'fantastic' flic the star was in."

"From having talked and written stories about these people I knew that they hated to talk about garbage, as much as the people hearing them hated to listen to it."

Lee's idea was simple, he set about compiling in-depth interviews with top people from show business on a low-key, rap session basis, catching them relaxing on location, at TV studios, backstage in Las Vegas and in their own homes.

"The stars liked the idea," he said, "and surprisingly many of them had something real to talk about. When I talked with Jane Fonda the conversation was about Viet Nam, and Shirley MacLaine had some definite ideas about birth control and marriage."

"There's also humor, with people like Joey Bishop, Phyllis Diller, and Michael Caine, who remembered having his 'bottom pinched' by members of a female liberation group on Fifth Avenue in New York."

Lee explained that his idea was to make the interviews available in enough quantity and variety that the station

managers could program them on a regular basis, and to keep the cost of the interviews down.

"We are forming the network on a special charter membership basis of \$100 a year per college," he said, "and this would guarantee the station 120 interviews, and perhaps more."

"The individual stations can also submit interviews with celebrities who are visiting their areas for possible airing over the entire network."

It seems each of the interviews are ten minutes long, edited for tapes that run at least an hour or so in length. If the stations want longer interviews then it is possible the time will be lengthened.

"Of course, we do sometimes talk about movie making," Lee said, "Like with Edy Williams, who is married to Hollywood's king of the nudies, and her role in 'Return to the Valley of the Dolls.' She gets pretty blunt about the roles of the 'casting couch' in Hollywood. Each of the member stations of course has the right to delete any program as they see fit."

He explained that in the future other interviews would be with leading figures from sports, religion and politics.

Some of the stars included in his first group of interviews are black actress Brenda Sykes, Charlton Heston, Mike Connors, the all-girl rock group 'Fanny', Carol Lynley, Michael Nesmith, Jeff Bridges and Gene Hackman, among others.

"On our trips to Hollywood, New York and Europe we will also get more into those areas that the stations show that they are interested in," he concluded. "This can include the stage, music, directing or whatever. We want to make the network entertaining and informative."

The special charter membership of \$100 for 120 interviews ends in two months. Those interested in further information can contact: Bob Lee, American College Network, P.O. Box 3233-A, 1612 10th Ave. South, Birmingham, Ala. 35205



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Fourth in a series

## Improving 10-Watt Broadcasting

Howard Martin

Are 10-watt stations an inefficient use of spectrum space? Are they commercial stations without commercials? The FCC charged in 1966 they were. Are they used solely as training facilities? Do they offer little or no noncommercial educational programming? The Corporation for Public Broadcasting charged in May, 1972, that this was so.

TAI'N'T SO! The attempts to get the FCC to rule against continuation of 10-watt stations except in special circumstances were based on charges, but no evidence. The contrary evidence has been presented in this journal in three preceding reports of a nation-wide survey of low power stations. (See issues of May-April, 1972, October, 1972, and

November, 1972. This fourth, and last, report on the results of that survey presents below in each section, first, a paragraph or two of conclusions supporting the contention that 10-watters are doing a good job in broadcasting, and then, second, a paragraph or two recommending these stations could institute in an attempt to improve their service.

**Functioning.** The large number of stations with irregular sign-on and sign-off hours indicates many stations serve different functions at different times of the day. The total days and hours of day broadcast do not fit the stereotype of student-run stations. The low power stations receive high marks for their service to the public in going on the air beyond regular hours. They operate on less square footage than any of the commercial and non-commercial brethren, yet in a fair comparison their products do not suffer. Obviously many stations operate with a small permanent staff, yet they find it advantageous to have at least one person devote full station time to certain program areas, thus ensuring better service to the public. The number of students involved in daily operations, and the evidence of quality of their work as judged by respondents, is impressive. Most stations see the importance of maintaining some form of community and minority contacts. Too many stations use volunteer help, on a non-paid basis, for engineering chores. Budgets are small; they have a total annual budget of \$200 or less, and more than half operate for less than \$6000 annually.

Program staffs should be increased in the areas of instruction and minority representation. After all, these stations do operate on "educational" frequencies. Even if there are few minorities represented in the publics of a particular station, the needs of the majority to be informed on these questions are paramount. It is not enough to say "we have none", for the poor and uneducated are with us always.

In addition, today's world

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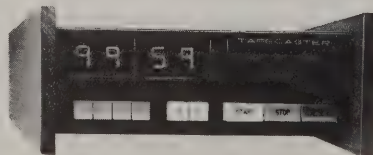
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## Improving 10-Watt

(Continued from preceding page)

mands that contacts with minority and community groups be increased. Regular, formalized contacts should be initiated and/or maintained for community leaders. Involvement of such people as the mayor or councilmen would spread support for the station among the community. A real effort ought to be made to have station personnel become involved with local community organizations through memberships, and some stations' budgets are large enough to absorb this cost. When the FCC devotes more attention to low power stations at license renewal time, such activity will pay off.

A strong case ought to be made by stations with low budgets to their budgetary sources for an improved monetary allotment. In such cases, for example, engineers could be paid properly. A re-evaluation needs to be made as to where priorities rate, to re-assess objectives, and to perhaps trim certain parts of the budget in order to strengthen other parts. If the priorities are correct, an appeal must be made to increase funds. In today's world, with many applicants for a shrinking number of dollars, such a case must be strong. It would be necessary to survey audiences to find out a station's strengths. If the licensee refuses to carry a proper share of the burden, some attempt should be made to find other budgetary sources, which by agreement would provide funds on a regular, yearly, continuing basis.

**Control.** Student bodies have not yet grasped the opportunity to use low power stations to present their viewpoints to an audience, nor have school districts seen the usefulness of this method of reaching a large portion of their student body. The great growth in the number of these stations during the 1960's hopefully indicates a new awareness on the part of colleges that this is a way to be of service to the community. Apparently in a majority of the stations the licensee does not interfere directly and repeatedly in operations, but the indirect control is significant. However, it does not seem to strangle the creative output of station staffs. The advisor often uses the "raised eyebrow" technique of control, which can lead to abuses. Appointment of the student manager by other than station personnel means he is not responsible to them; the

(Continued on page 26)



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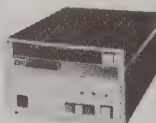




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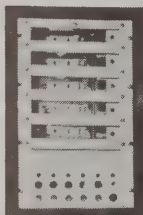


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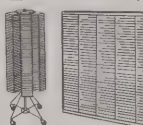
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## Programming 10-Watt

(Continued from page 22)

result is less creativity. The same result comes from the fact program producers are kept in tight check.

A formalized means of reporting to the licensee should be established by all stations. The person making the report should be one closely involved in daily operations. A strong case, based in part on the first amendment and in part on how other stations operate, ought to be made against the rights of prior censorship over operators' decisions held now in some station by the licensee and advisor. For those using an "informal" method of consultation with the advisor, it might be a good policy to more formalize the channels of communication. All stations should insist on a written document spelling out the advisor's duties. Similarly, student manager duties ought to be formalized, and his responsibilities broadened, particularly in those stations where the prime program objective is to provide an alternative program service

to the community. With great obligations should come financial reward. As to advisory boards, they ought to have less faculty, and more campus and community-leader, representation. It is essential that policies be written out, and student personnel are to have any protection from arbitrary and unjust procedures. Guidelines should be revised to limit the licensee's and advisor's role in policy making and daily policy enforcement. Stations operating without restrictions on a manager's right to fire should institute protection for station employees, such as due process, showing cause, and fairness.

**Programming.** Stations do meet audience needs in program areas not otherwise covered by competing stations. They aim at a young Audience. It is significant that entertainment is not seen as the primary programming objective by a majority of stations. Many are apparently set out to provide some alternative programming services to the community. Since only about 15% select the program preferences of audiences that lie outside entertainment, it is not surprising to see a great deal of entertainment broadcast, but the figures show many other kinds of public service are offered audiences. And although for many years the reason a school applied for a license was to "train" broadcasters, a majority of stations do not see this as their primary service. As to specific programming, low power radio stations offer an amazingly wide range of program fare. They are very active in cultural programming. They are moving to meet the recent demands made for ethnic service; many respondents reported they personally desired to do more minority, speciality, and community affairs programming, but lack staff interest and know-how hamper them. 33% of the respondents believe their audience wanted rock, and 1% classical, but 76% of them actually broadcast these musical types. A large percentage of the stations devote some news time to local and campus news reporting, which are areas commercial stations might ignore. A strong point is that many stations program commentary, analysis, and editorials on local and campus news. The data show that stations are doing a good job in public affairs programming.

Far too many respondents did not know rudimentary facts about their audience. It is the major fault to be found with the operations of low power radio stations. A question asked respondents



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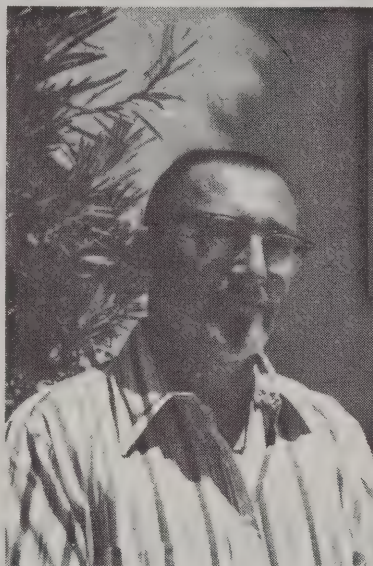
## Programming 10-Watt Broadcasting

(Continued from preceding page)

ents to estimate how many FM homes the station signal penetrated at least once a day, weekly, or monthly; most were left blank. Greater effort must be made to advertise schedules in community newspapers and to send schedules to FM homes. Not to make a good product known to the public is indefensible. Many respondents said quite frankly they did not keep a record of contacts with the community they served. The over-riding recommendation for improved service these data suggests for individual stations to either initiate or improve audience surveys. These may be done quite inexpensively, with some degree of accuracy, by station personnel. As to programming, more stations ought to devote more time to instructional programming as an objective. Stations might pay more attention to classes for college credit, perhaps through an arrangement with their Extension Division which could pay the stations. More stations ought to make arrangements for regular broadcast of instructional programs to schools in their area. Full time station personnel must be appointed to the program areas for instruction and minorities. More stations should subscribe to AP, UP, etc., to improve their news coverage. There must be more concentration upon local community and campus news; after all, there are many times ignored by commercial stations. Those stations not now so doing might institute editorials as a service to their publics. For stations that do prohibit subject matter to the editorialist, perhaps another look at

'freedom of information' for the listener is in order. In the area of public affairs programming, too much reliance is put on interview-discussion format; it is notoriously unattractive to listeners. Finally, it is probable that certain program type could be improved on some stations with increased network affiliation. Many budgets are high enough to support net usage.


**General Conclusion.** The data presented in this series of articles support the conclusion that 10-watt stations meet a need and serve the public. They are not perfect, but shortcomings do




Howard S. Martin

Professor Howard S. Martin, who began his career in broadcasting in 1949, has worked in stations in several states. He has been closely associated with three 10-watt Class D stations. Professor Martin has authored articles for the JOURNAL in the past. He is an Associate Professor and former Chairman of the Department of Radio-TV, California State College, Long Beach.

not justify attacks upon the very life of these stations. Not only must they program for the public interest, but some must provide in-service training and some specific public school instruction. Performing these additional duties is a shining example of overcoming hardship when station performance is praised. The evidence is strong! Taking the 10-watt station off the air is an injustice to those who operate these stations and not in the interests of the publics who attend them. They can be improved (what station cannot?), and offer still more service to listeners, but only if they are left on the air.



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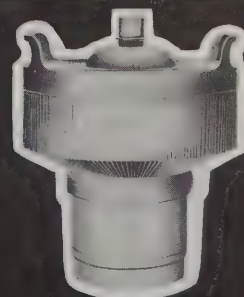
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## How To Succeed

(Continued from page 22)

believes any young man would be wise to consider, no matter what field interest him.

"The most important attribute to have is confidence in yourself," he said, "Without confidence, I never would have had the nerve to send audition tapes to all the radio stations."

Another important key to success, he explained, is lots of hard work. Houck said that it takes many long hours of practice to keep him performing at his best.

"And never, never give up," Houck stated, "If you want something bad enough, you must keep trying and working till you achieve your goal."

While Houck looks back at his achievements proudly, he is constantly striving to become a better, more professional broadcaster.

"My main goal is to become a news director and that's what I'm working toward all the time," he said emphatically.



## IBS BOARD MEMBER ELECTED VICE-PRESIDENT OF GTE

The election of William R. Malone as a Vice President of General Telephone & Electronics Corporation was announced by Theodore F. Brophy, President of GTE. With headquarters in Washington, D.C., Mr. Malone is the principal representative and spokesman for GTE and its subsidiaries there. Mr. Malone is the legal counsel for the Intercollegiate Broadcasting System and has served continuously on its board of directors for several years. He is a former chairman of its board and has served in various other capacities of IBS since his college days.

In his new capacity, Mr. Malone also has over-all responsibility for the operation and administration of the company's Washington office. He fills a position previously held by Lt. Gen. Clovis E. Byers, USA (Ret.).

Mr. Malone has served since 1970 as resident attorney for GTE in Washington. He previously was associated with the Washington law firm of Covington

and Burling, specializing since 1965 in practice before the Federal Communications Commission.

A native of Terre Haute, Ind., Mr. Malone graduated from Harvard College in 1958, and from the Harvard Law School in 1962. He also undertook special studies in electrical engineering at the Massachusetts Institute of Technology.

He served as an engineer with the Washington, D.C., electronics engineering consulting firm, and was with the U.S. Army Signal Corps Research and Development Laboratories at Fort Monmouth, N.J.

Mr. Malone is a member of the Board of the U.S. Supreme Court, the District of Columbia, and the State of Indiana, the American Bar Association, Federal Communications Bar Association, the Institute of Electrical and Electronics Engineers, IBS, and Iota Beta Sigma.

Mr. and Mrs. Malone and their three children reside in Potomac, Md.

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# SIGN-OFF

## EDITORIAL

During the Spring of 1972, Ford W. Hankle III of Clarion State College conducted a survey, which, in part, dealt with services IBS offers to its members. The survey asked member stations which services they had requested and had received, and which services they had requested and had not received.

After looking at the raw data, JCR discovered that 75% of the time, members did receive services requested.

The highest percentage of requests filled was in the area of pre-printed forms (contracts, affidavits, etc.). IBS's printing average was 1000. Forms is a service provided by IBS at a cost to the member stations. Sales consultation service was requested only three times and the three stations were satisfied with the requests.

One of the lowest categories of received services was record company service. Fifteen out of 27, or 56%, reported that they had received service from IBS after requesting it.

The following are the percentages of services received by member stations:

National College Radio Promotion	88%
National & Regional Conventions	95
BS Master Handbook	95
Alpha Beta Sigma	73
Consulting Services	83
Publicity Aids	67
Fund Raising Service	33
College Radio Placement Service	70
BS Pin Service	80
Engineering Consultation Service	83
C-Representation on Call Letters	86
Program Consultation Service	60
Record Companies	56
BS Program Service	70
International Tape Exchange Service	0
Music License Clearance	89
Pre-printed forms	100
Sales Consultation Service	100
Equipment Sales Service	91

Many respondents wrote comments the back of the questionnaire:

*(Continued on next page)*

## Publisher's Report

I have, in the past, read Crawdaddy magazine respecting its editors for the content in its specialized area of expertise, namely rock & roll. Editor Peter Knobler, in a recent editorial, said that a magazine has to own up and ask, "What the hell are we doing?" I, for one, wholeheartedly agree with Knobler when he says, "A magazine, reaching many thousands of people on levels from boredom through intensity, finally must offer more than the vaguely disdainful visage of the rock star."

I suppose this realization by Knobler spurred the section in the December issue entitled, "Public Access Media" written by Sondra Lowell and Richard Skidmore. The idea was good, the subject matter was good, but the story was somewhat below my expectation. Lowell's article on public access TV was interesting, but very elementary for a subject so complicated and important to the future of communication. There are basic problems unanswered which encompass the entire realm of electronic communication—and it is these basic problems which must be worked out by cable, network people, TV broadcasting, government (local and federal), and the public before we can actually start real "public access." Satellites and international communication are other major areas of unsolved problems which effect "public access." The article did contain a very useful list of systems and groups interested in public access.

One aspect of the article which bothers me is Skidmore's views on radio. "The only positive direction for radio and media in general is public or community access to media," says Skidmore. As strong as I feel for public access, I cannot accept Skidmore's total view. Somewhere between idealization and popular belief is actuality. I cannot visualize a strong communication system in this country if radio and TV, as we know them, were to be completely banished and replaced by total public access. Who would pay for the system? Who would pay for professional news personnel? Who would pay for the large news departments operated by

## LOOP-BACK

A new feature in JCR this year is a reader opinion column. Each month, an issue dealing with some aspect of the broadcasting industry will be posed to our readers. We, then in turn, ask our readers to send us their opinions and comments to the proposition. These comments will be tallied, analyzed, and reported back to our readers in a later issue of JCR. We ask that you give (1) a definite yes/no answer, followed by (2) your comments. Please sign your name indicating whether you are a student, advertiser, man, music industry, etc. Also indicate whether your name may be used in the discussion which will appear in a later issue. If you have propositions which you would like to see in this column, please send them also.

### THE ISSUE THIS MONTH IS:

### "Should Congress Pass Legislation to Protect Newsmen's Confidential Sources and Information?"

networks and local stations? Let's not kill the golden goose. Of course, it's tarnished, missing a few feathers, and limps to a considerable degree, but as long as it is laying golden eggs, it's worth keeping. When she becomes too senile to lay eggs, then she can go into retirement. The point is, if we try to give up commercial broadcasting, we will never get public access. It sounds terrible, but we are dependent upon economics.

Another area of the article which bothered me is Skidmore's views on college radio. Says the author, "College radio is potentially flexible because its funding gives an immediate freedom from commercial interest pressure." The fact is that very few college stations are

*(Continued on next page)*



## Editorial

"Little relevance at all to metropolitan New York stations."

"Would like to see a little more attention given to those of us who use our station and/or departments for a **teaching** situation, rather than just a college or university station for students."

"Would like quicker response to letters directed to regional representatives."

"...To sum it up, we feel that IBS is not doing its job, and their worst fault lies in the way they continually publicize such great programs which almost always fall through."

"We have been reluctant to use IBS services due to the fact that we have seen little of the mentioned services and we feel that many of the costs are prohibitive."

"I would very much like to see the national convention moved around the country instead of being on the East coast all the time..."

"If there is any way IBS could send us some sort of detailed list of their services it would be greatly appreciated."

"L.A. Sibley, IBS Engineer, is doing an **excellent** job..."

"I was very glad to see a financial statement in the JCR."

While these comments are not a

complete list, they do give a very good composite of member satisfaction.

In the next issue, JCT plans to have some of the above complaints answered by the chairman of IBS. Hopefully he will be able to show where these areas of services have been improved.

An election for IBS directors is coming up this Spring. Members with voting status should demand a year-end report from the present board. This report should state the activities undertaken and a general accounting of services offered by the present board. Associate members qualified for voting status should file the necessary forms (write to IBS Engineering, 10295 Scenic Blvd., Cupertino, CA. 95014) in order to participate in this year's election. IBS can be much stronger with more member participation.

## Publisher's Report

solvent enough to forget about where the money comes from. Many are commercial, and it is this commercialism which keeps them on the air. To my knowledge, school administrations are not bending over backwards to see that college radio stations are well-funded. And, when they are funded, most funding has strings attached which determine, to some extent, programming policies of the station. And, I must admit, I am against most funding of stations by administrations. Funding is not provided, except in a few situa-

tions, in the outside world; so why should college station staffers become oriented toward a false impression. Regardless of what Herbert Hoover thought, radio is commercial in this country, and without commercialism there would be no radio system as strong as we have today. College station personnel should know this—and experience it. It is very discouraging to see concerned college broadcaster fall in the pitfalls of a pressure group recommending that the station stop selling advertising and become an alternative media. The station loses, the station loses, college radio loses, and in the end, alternative media loses. If we use the system to the best advantage, then we can have the services we desire. College radio should be an innovator. This is the place for experimentation, but let's be reasonable. To do the things which need to be done, we need the money.

Now subscriptions is another question. Here the station is not dependent upon the advertising dollar as in radio broadcasting. This is why cable television will someday be THE public access medium—not broadcasting. The future is exciting in this area and should be developed to its fullest as soon as possible. But, let's not try to make one into the other. Broadcasting should remain as it is. Cable should develop into a tremendous public service without advertising. Subscriptioncasting and broadcasting must remain two separate entities, then we can have the best of two worlds—not a compromise.

# INTERCOLLEGIATE BROADCASTING SYSTEM announces a NEW PROGRAM OF RESEARCH GRANTS

The purpose of these grants is to encourage research into the area of college radio. This area includes carrier-current, ten-watt FM, CAFM, education FM, commercial FM, and AM stations. The guideline stipulates: the research is to concern college broadcast stations primarily operated by students. By no means does this exempt stations in which the faculty play a supervisory role.

The extent of the grants will consist of expenses for printing, mailing, and postage, and other incidentals incurred for the study.

Awarding of the grants will be made after the proposals are evaluated by a committee from the academic community.

Awards may be made in whole or in part depending upon the importance of the problem and the cost of the study.

No deadlines are set, as this will be a continuing program but funds are limited for each fiscal year.

Applicants should submit two copies of the proposal and one copy of an itemized expense request. These are to be sent to:

Jack Deskin, Chairman  
IBS Research Committee  
Department of Communication  
Box 5141, Southern Station  
Hattiesburg, Ms. 39401





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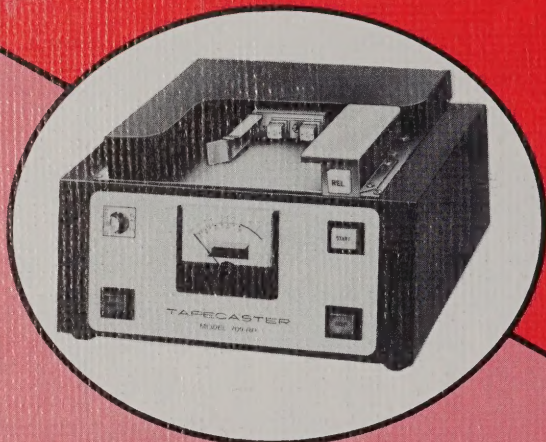
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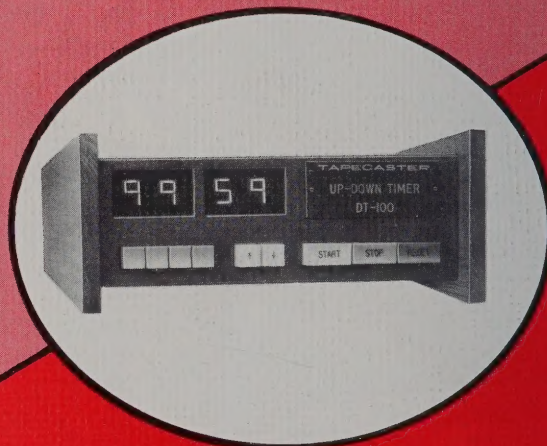


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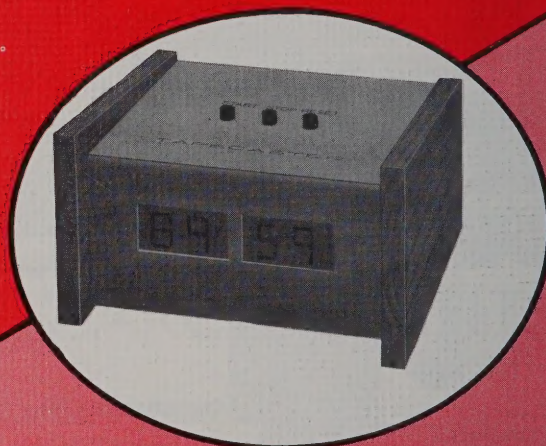
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